

THE ART EXHIBITION CATALOGUES OF THE VICTORIA AND ALBERT MUSEUM

Published on microfiche by:

Chadwyck-Healey Ltd
21 Bateman Street
Cambridge CB2 1NB
England

Somerset House
417 Maitland Avenue
Teaneck, NJ 07666
USA

Date of publication and production of master: 1976

Series: The purpose of this series to make available those catalogues that have lasting interest through their text or their illustrations. Catalogues and cumulations of titles in the series are available from the publishers.

Serial numbers: Each title is identified by a seven-figure serial number placed in the top right hand corner of the microfiche title strip. The first figure indicates the number of the list in which the title first appears. The first three-figure group signifies the gallery or museum; the second three-figure group the accession number for that title.

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Technical data:

Producing laboratory: Micromedia Ltd, Kidlington, Oxford, England.



NO. 7 (a)

COMMEMORATIVE
CATALOGUE
OF AN
EXHIBITION OF
MODELS AND DESIGNS
BY THE LATE
SIR ALFRED GILBERT
R.A.

E. MACHELL COX

HELD AT THE
VICTORIA AND ALBERT MUSEUM
AUTUMN 1936

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PRINTED IN GREAT BRITAIN AT THE UNIVERSITY PRESS, OXFORD
BY JOHN JOHNSON, PRINTER TO THE UNIVERSITY

PREFACE

THE exhibition commemorated in the present catalogue was that of a selected series of the sketches and models remaining in the studio of the late Sir Alfred Gilbert, M.V.O., R.A., D.C.L., at the time of his death. They were acquired for presentation to the Museums and Art Galleries of the Empire by the National Art Collections' Fund and Mr. Sigismund Goetze. At the conclusion of the exhibition the material of which it had been composed was distributed to the following centres: LONDON (Victoria and Albert Museum, London Museum, Royal Academy, and St. Bartholomew's Hospital); BIRMINGHAM (City Museum and Art Gallery); CARDIFF (National Museum of Wales); HULL (Municipal Museums); KINGSTOWN, Jamaica (Jamaica Institute); LEEDS (City Art Gallery); LIVERPOOL (Art Gallery); MANCHESTER (City Art Gallery); MONTREAL, Canada (Art Association); NOTTINGHAM (Castle Museum and Art Gallery); PERTH (Museum and Art Gallery); PRESTON (Corporation Art Gallery); SHEFFIELD (Graves Art Gallery, Mappin Art Gallery); WINCHESTER (The Museum).

The extensive group of similar sketches and models which, owing to limitations of space, was not included in the exhibition has also been distributed, and interesting examples of Gilbert's work are now to be seen at the Swansea Art Galleries and at the following centres in London: the Royal Academy Schools, Leighton House Museum, the London Museum, Lambeth School of Art, Hornsey School of Art. H.M. Office of Works has received and is restoring a considerable body of material relating to the Queen Alexandra Memorial at Marlborough Gate (see No. 14, p. 20 in the present catalogue).

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- I. Her Majesty Queen Victoria. No. 1.
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THE numerous biographical accounts of Alfred Gilbert vary, often in important matters. The sequence of events and dates in the following brief note has been verified as fully as has been possible and is believed to be accurate.

Alfred Gilbert was born in 1854, in Berners Street, London, where his parents were teachers of music. He was at first intended for medicine but, after a Grammar School education, entered Heatherly's School of Art, in Newman Street. He proceeded thence to Boehm, at the Royal Academy. In 1875 he competed unsuccessfully for the Gold Medal of the Academy, and later in the same year he went to Paris, where, while studying under P. J. Cavelier, at the École des Beaux Arts, he continued his medical studies and at the same time earned a subsistence as a teacher of Latin and Greek.

From Paris Gilbert went on to Italy, where he maintained a studio in Rome, and visited both Florence and Venice. From Rome in 1882 he sent in his first exhibited work to the Royal Academy (see p. 13). He returned to London in 1884; was elected A.R.A. in 1887, and R.A. in 1892. This, his first London period, extending from his return from Italy in 1884 until his going to Bruges in 1904, was the most productive period of the artist's life, and within its limits are to be included all his larger and better known works except the Alexandra Memorial. From 1901 Gilbert was Professor of Sculpture in the Academy Schools, where the students received his lectures with enthusiasm.

In 1904, in weariness of spirit brought on by his extravagant generosity of both art and life, Gilbert retired to Bruges, where he attempted to found a school. The attempt failed, but it contributed to a misunderstanding with the Royal Academy which resulted in Gilbert's resignation in 1909 from his Professorship and Membership of that body. Thenceforward the artist was

little heard of in England until, in 1926, he returned at the express wish of His Majesty King George V to complete the tomb of the Duke of Clarence. In the same year he was awarded the Gold Medal of the Royal Society of British Sculptors. Although he was by this time over seventy years of age, Gilbert thereafter produced a variety of works, including that 'splendid ghost of a monument', the Queen Alexandra Memorial. This was unveiled in 1932 and was the immediate prelude to its creator's knighthood. In 1932 he had also resumed his membership of the Academy. Gilbert died on the 4th November 1934, and is commemorated by a memorial tablet in St. Paul's Cathedral.

In addition to the long series of works exhibited at the Royal Academy (see p. 13), Gilbert exhibited once, in 1890, at the New Gallery. He is said to have exhibited at the Paris Salon, the International Society of Sculptors, Painters, and Engravers, and, between 1909 and 1926, at the Fine Art Society; it has not proved possible to confirm this. Works by the artist were exhibited during his lifetime at the Jubilee Exhibition, Manchester (1887), and the Exposition Universelle, Paris (1889). After his death an exhibition of bronzes was held at the Fine Art Society (1935). Gilbert is represented in Museums and Galleries throughout the Empire, from Ottawa to Melbourne.

Whether Alfred Gilbert can be ranked with the world's great artists is a complex question, the answer to which involves our individual attitude towards art. He was, by instinct and opportunity, an exponent of 'baroque' and, as such, has, by reason of our national temper, often been judged upon grounds other than his qualities as an artist.

As an inventor of varied and choice detail, and as an artist of fecund if wayward imagination, his rank is high. In what has been held by some continental critics to be a characteristic of English sculpture, the quality of allusion, he is unsurpassed. But it is perhaps true that his assured position in British art is due chiefly to the unmistakable fashion in which he impressed upon his work his own remarkable human personality.

Gilbert's work as a sculptor may be conveniently considered as falling into three periods. In the first it was strongly influenced by Florentine work of the fifteenth century, but was moving towards the more baroque forms of the sixteenth. In the second the artist was practising a fully developed baroque, sometimes in an Italian, sometimes in a Gothic or a Flemish idiom. In his third period, although most of it was passed withdrawn from the circumstances in which his special qualities were capable of their highest

development, Gilbert seems to have moved towards the evolution of a composite and personal baroque.

In his earlier work Gilbert recaptured not a little of the sweetness and grace of his Florentine models, but he so attuned it to his own time and personality that his work was at once more emotional and more sensuous. This early period is best represented by statuettes such as 'Perseus Arming', 'Icarus' (see no. 5), and 'Comedy and Tragedy' (see no. 8, and pl. V). These statuettes, with their fluent and expressive line, have often been held by Gilbert's fellow sculptors to equal the highest achievements of their art. The large marble group of a 'Mother and Child', also belonging to Gilbert's early period, is perhaps his most considerable work in marble, and seems to have been a challenge, conscious or unconscious, to the 'Mother of the Gracchi' by his old master, Cavalier.

As the baroque attitude of mind grew upon him, the artist resolutely subordinated material to conception and, in the noble way of baroque, sought to produce a fusion of several arts, and to impart to his almost licentious plasticity something of the ombrous quality of painting and of the progressive quality of music and verse. This phase of Gilbert's artistic career is consummated in the tomb of the Duke of Clarence, at Windsor (see no. 9 and pls. VI and VII). In this monument is exhibited to the full his capacity as a conscious and deliberate artist. It is probable that in its class this monument will never be surpassed.

The Tomb was in some sense the sculptor's artistic testament, for Gilbert, despite his great physical strength and his fertility of invention, was much exhausted by the magnitude of the effort required to forward this and at the same time to complete the seemingly endless stream of lesser commissions that came to him. He refused to admit his exhaustion, and so blundered on with wearied faculties, first into financial ruin and then into a twilight of exile.

He had been ambitious after beauty, and had beaten at the gates of the unattainable.

At his going into Belgium Gilbert was already fifty, but, even so, had circumstances been more propitious, he might have continued in the vigorous development of his art. The two statuettes (pl. XI) forming part of the Queen Alexandra Memorial, and modelled when Gilbert was nearing his eightieth year, are inferior to nothing that he produced at any time. But, in general, it must be said that his proud spirit and his preoccupation with

the costliest materials fared ill upon the diet of plaster and projects which proved the chief sustenance of his exile.

Although Gilbert has been and must be referred to as a sculptor, sculpture proper, that is, the slow reduction of a mass of often recalcitrant material to a predetermined form, was, in general, too slow, too irrevocable for his essentially impatient temper.¹ His preferred medium of expression was modelling. By this means he produced the multitude of sketches, variants, and alternatives which lay behind every finished work. The sudden lyrical exuberance of many of these swift, spontaneous memoranda gives a truer measure of his character and capacities than do many of his finished works, which are often unfortunate in the carrying out.

The quality of these models is clearly illustrated not only by many of the sketches for jewels in the present catalogue, of which no. 72 is perhaps one of the most striking, but by other somewhat larger sketches. Especially effective are the two versions of a mounted St. George (no. 34, pls. XIII and XIV); in the plaster version (34 (a)) there is a monumental quality which exceeds anything else the artist is known to have produced. In contrast with this is the delicate baroque of the two statuettes (pl. XI) already referred to.

Other notable sketches are those of the 'Nymph and Cupids' (no. 36, pl. XVI), the 'Man and Mermaid' (no. 39, pl. XVII), and the 'Mermaids and Cupid' (no. 47, pl. XIX).

¹ His masterpiece as a sculptor was the large marble group, 'Mother and Child', already referred to.

WORKS EXHIBITED BY THE ARTIST AT THE ROYAL ACADEMY

SENT FROM ROME

1882, no. 1597, *Kiss of Victory* (1935, lent Fine Art Society, London, no. 1, by Col. A. C. Howard). 1883, no. 1600, *Study of a head*—bronze (a replica in National Gallery, Melbourne, no. 167).

FIRST LONDON PERIOD

1884, no. 1699, *Study of a head*—bronze; 1855, *Icarus* (see cat. no. 5). 1886, no. 1757, *Cyril Flower, M.P.*—bust; 1762, *The Enchanted Chair* (the model was destroyed and the work never given a permanent form); 1912, M. R. Corbett, Esq.—medal, bronze. (Elected A.R.A.) 1887, no. 1819, '*Post equitem sedet atra cura*'; 1904, Robert Glassby, Esq.—portrait sketch, head. 1888, no. 1940, H.M. the Queen—Model of a statue erected at Winchester (see cat. no. 7 (a)); 1985, Sketch model for a collar, chain, and badge for the Corporation of Preston (see cat. no. 32). 1889, no. 2065, Design for obverse and reverse of medal for the Art Union of London; 2081, J. S. Clayton, Esq.—bust; 2153, G. F. Watts, Esq., R.A.—bust (see cat. no. 2). 1890, no. 2007, Henry Tate, Esq.—bust, bronze; 2060, *Daughter of Sir Dyce Duckworth, M.D.*—bust, marble; 2068, Working model for jewel in silver-gilt and gold for the Royal Institute of Painters in Water-colours; 2069, *Victory*—statuette, silver (see cat. no. 31). (Elected R.A.) 1892, no. 1964, Sir George Birdwood, K.C.I.E., C.S.I.—bust; 1970, the late Baron Huddleston—posthumous bust; 1999, Chain of Office for the Corporation of Preston (see cat. no. 32); 2004, *Comedy and Tragedy*—statuette (see cat. no. 8); 1894, Sketch model for the Tomb of H.R.H. the late Duke of Clarence and Avondale, K.G. (see cat. no. 9). 1896, no. 1885, Sir Richard Owen, K.C.B., F.R.S.—bust (bronze version in British Museum of Natural History); 1890, Sir George Grove, D.C.L., LL.D.—bust; 1909, St. George—statuette, aluminium and ivory (see cat. no. 9 (b)). 1897, no. 1979, Gold medal cast and chased: for Annual Presentation at St. Bartholomew's Hospital in memory of the late Sir William Lawrence (see cat. no. 24); 2090, Ewer and Rose-water Dish, silver: presented to H.R.H. the Duke of York, K.G., by the officers past and present of the Brigade of Guards (see cat. no. 34). 1898, no. 1924, Lionel Smythe, Esq., A.R.A.—sketch bust; 1925, Sketch model for a bronze screen at Whippingham: to enclose the Mortuary Chapel of H.R.H. Prince Henry of Battenberg: executed by command of Her Majesty the Queen (see cat. no. 11). 1900, no. 1967, Thoby, son of Val

14 WORKS EXHIBITED AT THE ROYAL ACADEMY

Prinsep, Esq., R.A.—head, bronze; 2020, Mrs. Henry Cust—bust; 2051, Baptismal Font: in memoriam Johannis Botteville Thynne, son of the late Marquis of Bath. 1903, no. 1763, My Mother—bust. (Appointed Professor of Sculpture, 1901.)

FROM BRUGES

1904, no. 1714, The mother of the Ninth Symphony—bust: study of a head for a contemplated memorial to Beethoven. 1906, no. 1737, Francis Petrus Paulus, pictor—bust; 1773, St. George and the Dragon, Victory leading—sketch model for a proposed war memorial. 1907, no. 1732, 'Mors Janua Vitae'—group. (1909, Resigned Professorship and Membership of the Academy.)

SECOND ENGLISH PERIOD

(Re-elected to Membership of the Academy.) 1933, no. 1636, Necklace and pendant in wrought iron (see cat. nos. 92-109); 1709, Model for a gold flagon for His Grace the Duke of Portland, K.G. 1934, no. 1512, Case of models for Jewellery in wrought iron (see cat. nos. 92-109); 1595, Paderewski—head, bronze: purchased under the terms of the Chantrey Bequest (see cat. no. 3). 1935, no. 1709 (exhibited posthumously), Cup, silver and enamel: presented by Cecil Charrington, Esq., to the Brewers' Company.

CATALOGUE

SKETCHES AND MODELS FOR SCULPTURAL WORKS

Nos. 1-27

PORTRAIT BUSTS AND HEADS, NOS. 1-4

1. HER MAJESTY, QUEEN VICTORIA. Larger than life-size. Painted plaster. Signed on the front of the pedestal, in Roman capitals, GILBERT. H., 38½ in.

PLATE I.

(Perth)

2. GEORGE FREDERICK WATTS, O.M., R.A. Head and shoulders, facing right, with beard, and wearing a skull-cap and loose painter's coat over a shirt. Larger than life-size. Painted plaster. H., 30½ in. The present example is probably the plaster version exhibited at the Royal Academy in 1889 (no. 2153); a version in bronze, also executed in 1889, is now in the National Gallery of British Art, Millbank (no. 2153).

PLATE II.

(Royal Academy)

3. IGNACE JAN PADEREWSKI. Head, larger than life-size. Gilded plaster. H., 24½ in. Probably the original model for the bronze exhibited at the Royal Academy in 1934 (no. 1595), and purchased under the terms of the Chantrey Bequest; now in the National Gallery of British Art, Millbank. Another version, also in bronze, is in the possession of Lady Lewis.

PLATE III.

(Manchester)

4. MAN UNKNOWN. Less than life-size. Gilded plaster. H., 12½ in.

(Nottingham)

STATUETTES, MEMORIALS, ETC., NOS. 5-15

5. ICARUS. Model for the head of the bronze figure executed in Rome for Sir F. Leighton. Wax. H., 2⅔ in. The completed statuette (MacAllister, pl. 6) was exhibited at the Royal Academy in 1884 (no. 1855), at the Royal Jubilee Exhibition, Manchester, 1887 (no. 555), and possibly at the Fine Art

Society, London, 1935 (no. 7). It is now in the possession of Sir W. Goscombe John, R.A. It is possible that this head was made in preparation for a later, reduced version, such as that exhibited in Paris, Exposition Universelle, 1889 (see *Gazette des Beaux-Arts*, 1889, ii, p. 404). (Cardiff)

6. AN OFFERING TO HYMEN. Two details of a bronze statuette (MacAllister, pl. 7), a version of which is in the Victoria and Albert Museum (79-1904). The original was executed in 1884 and probably exhibited at the Fine Art Society, London, 1935 (no. 6). It is possibly to be connected with the 'Offrande à Vénus' exhibited at the Exposition Universelle, Paris, 1889 (*Gazette des Beaux-Arts*, as above).

(a) A male figure standing with the right knee bent. Plaster. H., including base, 2 in. With the addition of the wings, for which preparation has been made on its back, this diminutive statuette is held in the hand of the larger. It also appears, modified, as a detail of the pendant (no. 78).

(b) Model for the decorated base. Plaster. H., $1\frac{7}{8}$ in.

((a) and (b), Winchester)

7. THE WINCHESTER STATUE OF QUEEN VICTORIA. This statue exists in two versions, the earlier and more elaborate is now in the County Hall, Winchester. The later and less complete version is at New-castle-on-Tyne. The original statue was presented to Winchester by Mr. William Ingham Whitaker, in 1887, while he was High Sheriff of Hampshire. Owing to local difficulties, the artist left the statue incomplete until 1910.

(a) The Queen enthroned. The chair in bronze, the figure in blackened wax. H., $14\frac{1}{2}$ in. The portrait of the Queen offers an interesting example of Gilbert's portrait sculpture, and the whole admirably combines the demand for a likeness with the more formal requirements for a public monument to a monarch. The present model is possibly that exhibited at the Royal Academy in 1888 (no. 1940), and discussed at some length by Claude Phillips in the *Gazette des Beaux-Arts* (1888, ii, p. 76).

(b) to (e) Full-size models of four of the six figures set in niches upon the back of the throne. Plaster. H., 12 to $12\frac{1}{2}$ in. The niches do not appear in (a), but were added as the work developed.

FRONTISPIECE and PLATE IV.

(Birmingham)

8. COMEDY AND TRAGEDY. Model for the statuette (MacAllister, pl. 26) exhibited at the Royal Academy in 1892 (no. 2004). Plaster. H., 30 in., including the base. The original statuette, or a replica, was exhibited at Burlington House, Winter Exhibition, 1909 (no. 356), by G. McCulloch; it was subsequently sold with the McCulloch Collection, at Christie's, in 1913 (lot 100), and was bought by the Fine Art Society. It is possibly identical with the version exhibited by the Fine Art Society in 1935 (no. 16). Reduced versions, in bronze, are in the Victoria and Albert Museum (78-1904) and in the collection of Mr. Sigismund Goetze; a third was exhibited at the Fine Art Society in 1935 (no. 2).

PLATE V. -

(Victoria and Albert Museum)

9. THE TOMB OF HIS ROYAL HIGHNESS, THE DUKE OF CLARENCE, in the Albert Chapel, St. George's, Windsor. The commission for the tomb was given shortly after the Duke's death in 1892, and a sketch model was exhibited at the Royal Academy in 1894 (no. 1849); but the work remained uncompleted until after the artist's return to England in 1926.

Gilbert conceived his design in the romantic Gothic manner to harmonize with the surroundings of the Chapel, and he is said to have based his idea upon Torrigiano's tomb of Henry VII, in Westminster Abbey. The sarcophagus was carried out in Mexican onyx, while the figure is in bronze. An unusual feature of the monument is the use of colour on the bronze.

The whole tomb is surrounded by an elaborately worked grille with twelve saints placed in niches. Perhaps the best-known of these is the figure of St. George.

(a) Working model for the sarcophagus and figure. Bronzed wax upon a plaster base. H., $11\frac{3}{4}$ in. L., $16\frac{1}{2}$ in. W., 7 in. The finished work differs from this model in the placing of the angels.

(b) Full-sized model of the figure of St. George (MacAllister, pl. 22). Bronze and plaster. H., $17\frac{1}{2}$ in. Gilbert is said to have taken two years over this figure alone, and to have constructed the armour piece by piece—see (c) and (d) below. A similar figure, carried out in aluminium and ivory, was exhibited at the Royal Academy in 1896 (no. 1909), and is now on the Royal Pew in Sandringham Church (MacAllister, pl. 29). A bronze version

was exhibited at the Fine Art Society, London, 1935 (no. 3), and was possibly to be identified with the bronze exhibited at the Winter Exhibition, Burlington House, 1909 (no. 358); it was then lent by G. McCulloch and was later sold with the McCulloch Collection, at Christie's, 1913 (lot 99). A second replica in bronze is in the collection of Mr. Sigismund Goetze.

(c) Model of the hilt of the symbolic sword of St. George. Bronze. H., $5\frac{1}{8}$ in. Upon the hilt, its hands nailed to the quillons, was a figure of the crucified Christ; the hands alone remain on the model. The crucifix, no. 65, was a model for a somewhat similar sword-hilt, as is shown in a photograph of the working model for the St. George illustrated in the *Studio*, vol. xlviii (p. 105).

(d) Model of the left genouillère of the armour of St. George. Bronze. H., $2\frac{1}{4}$ in.

(e) Model for the figure of a saint, possibly the Virgin, set in the grille. Plaster and tinted wax. H., 21 in.

(f) Model for the figure of a saint. Plaster, wax, and foil. H., 21 in.

(g) Two youthful winged heads, confronted. Bronze. H., $1\frac{5}{8}$ in., W., $5\frac{3}{4}$ in. This panel appears as an embroidery upon the robes of the figure of St. Elizabeth of Hungary. A replica of the figure is in the National Gallery, Melbourne, Australia, and another, formerly in the Vivian collection, is at present in the hands of a London dealer.

PLATES VI and VII. ((a) *Victoria and Albert Museum*; (b) and (c) *Nottingham*; (d), (e), and (g) *Montreal*; (f) *Jamaica*)

10. JOHN HOWARD, Centenary Statue, at Bedford (MacAllister, pl. 27). Plaster. H., $12\frac{5}{8}$ in. The statue was unveiled in 1894. Another sketch, in bronze, was exhibited at the Fine Art Society, London, 1935 (no. 10).

PLATE VIII.

(*Nottingham*)

11. PRINCE HENRY OF BATTENBERG MEMORIAL CHAPEL, Whippingham Church, Isle of Wight (MacAllister, pl. 32). Working model for a detail of the foliated grille. Bronze. H., $7\frac{1}{4}$ in. The memorial was erected in 1897 and a sketch model was exhibited at the Royal Academy in 1899 (no. 1925). The detail is closely similar to that upon the staff of St. Michael on the Clarence Tomb (see *Studio*, xlviii, p. 105). (Hull)

12. THE SHAFTESBURY MEMORIAL FOUNTAIN, Piccadilly Circus. Working model. Bronzed plaster, on wood. H., 18½ in. This celebrated fountain was unveiled in 1899. Both then and since it has been the subject of controversy. The fountain suffers from the destruction of the surroundings for which it was designed and from lack of the scheme of sprays the artist intended should give a more robust outline to the upper part of his design. It was typical of Gilbert's grandiose imagination and his unceasing quest after fresh media that he chose the newly discovered aluminium for the figure of Eros which crowns the work. The practical advantage of the metal was considerable, for a heavier metal would have necessitated a modification of the design to afford a more substantial base for the figure.

A bronze model of the Eros was exhibited at the Royal Academy in 1925 and was bought under the terms of the Chantrey Bequest; it is now in the National Gallery of British Art, Millbank (no. 4176).

PLATE IX.

(Perth)

13. THE WILSON FIRE-PLACE. This, possibly Gilbert's only essay in interior decoration, cannot be considered among his most successful works. The fire-place (MacAllister, pl. 37) was commissioned in Brussels by Mr. Sam Wilson, a Leeds industrialist and art-collector. It was finished in 1912, and is now in the City Art Gallery, Leeds.

(a) Part of a pilaster. On each face is a niche in which stands a woman, nude save for a zone under the breasts. Between the niches are consoles upon which rest skulls. Painted plaster, with details added in plasticine. H., 17½ in. Like (b), this model is part of one of the pilasters flanking the overmantel.

(b) A similar detail, a development and modification of (a). Painted plaster, with detail added in plasticine. H., 17½ in.

(c) An elaborately membered moulding breaking into a mask spouting water into a basin supported upon two reptilian creatures; a winged boy leans over the basin on either side. Painted plaster. W., 8¾ in.

(d) and (e) Two casts from a model developed from (c). The reptilian creatures elaborated as nymphs. Painted plaster. W., 8¾ in.

PLATE X.

(Leeds)

14. THE ALEXANDRA MEMORIAL, Marlborough Gate, St. James's, London. As carried out, the memorial is part only, and a considerably modified part, of Gilbert's original scheme. The artist proposed a long open grille to replace much of the brick wall bounding the garden of Marlborough House. In the middle of this grille, in a raised recess, was to have been placed the group which forms the memorial as it now is. The memorial was unveiled in 1932 by His Majesty, King George V, who, next day, bestowed a knighthood upon the sculptor.

(a) General model for the memorial, more or less in its present form. Plasticine and wood, with a 'ghost' drawing for a proposed open grille behind the figures. H., 14½ in., W., 18 in.

(b) and (c) Sketch models for two statuettes. Plaster. H., 14 in. Admirable sketches for the allegorical figures which form the finials of the chair upon which the principal figure is seated. It is interesting to note the fine quality of these works, produced when Gilbert was well over seventy.

(d) and (e) Two spandrels with figures in low relief. Plaster. H., 7½ in., W., 13½ in. These spandrels are placed upon the back of the memorial, above the shoulders of the central figure.

(f) and (g) Two panels of foliage. Plaster. H., 3¾ in., W., 2¾ in. Sketches for part of the ornament of the crown of the central figure. The same panels were later used in the tombstone, no. 15, below.

PLATE XI.

(*London Museum*)

15. TOMBSTONE. Working model, intended to be carried out in white marble and bronze. The inscription reads: 'James Roger Cross, Sept. 2, 1932, Aged 15 years.' Plaster, painted and in part bronzed. H., 61 in., W., 20½ in.

(*Victoria and Albert Museum*)

FRAGMENTS AND DETAILS OF UNIDENTIFIED WORKS, NOS. 16-22

16. FRAGMENT. Two casts from the same detail. A winged child standing upon a bracket modelled as a woman's head. Painted plaster. H., 6½ in. A pleasing and characteristic detail. The child is founded upon the statuette, no. 22.

(*Winchester; Montreal*)

17. FRAGMENTS.

(a) An arabesque human figure, draped and terminating in what is possibly a fish's tail; facing left. Plaster. H., $4\frac{1}{2}$ in.

(b) Another; similar, but differing in size and detail; facing right. Plaster. H., $3\frac{7}{8}$ in. ((a) and (b), *Perth*)

18. DECAGONAL BASE, elaborately modelled with foliage and mouldings. Plaster. H., $8\frac{1}{2}$ in. This and the next are similar in character to the Wilson Fire-place, but they do not appear to be part of it.

PLATE X.

(Montreal)

19. FRAGMENT. A member of a shaft, quadrilateral, with a niche in each face. Painted plaster. H., $8\frac{1}{2}$ in. The child-masks at the top of the corner shafts are from the same model as those forming the feet of the box, no. 41.

PLATE X.

*(Montreal)***20. FRAGMENTS.**

(a) Head of a boy wearing an elaborately fluted bascinet. Plaster. H., 2 in.

(b) A hand holding a fish. Plaster. L., $1\frac{3}{4}$ in. This and (a) are probably parts of the same object. They are similar in style and arrangement to the larger figures upon the Shaftesbury Memorial Fountain. (*Sheffield*)

21. FRAGMENT OF A RELIEF. Part of the figure of a young woman in classical garments. Plaster. H., $3\frac{7}{8}$ in. (*Sheffield*)

22. STATUETTE. Two casts from the same model. A little girl; both hands raised to her breast. On octagonal base. Bronzed plaster. H., $7\frac{1}{2}$ in. The same motive appears in no. 16 and no. 47. (*Winchester; Sheffield*)

SKETCHES AND DESIGNS FOR MEDALLIC OBJECTS

Nos. 23-30

23. QUEEN VICTORIA.

(a) Design for the obverse of a medal. The queen's head, crowned, in profile to the right; within a circumscription: VICTORIA. D.G.—BRIT. REG. ET. IND. IMP. Gilded plaster. Diam. of medal, $1\frac{3}{4}$ in.

(b) Another. The head facing left; there is no circumscription. Gilded plaster. Diam. of medal, $1\frac{5}{16}$ in. (Winchester)

24. SIR WILLIAM LAWRENCE GOLD ANNUAL AWARD MEDAL. The designs were exhibited at the Royal Academy in 1897 (no. 1979). Unless otherwise stated, the following are in plaster, gilded.

(a) Sketch design for the obverse. In the centre, within a cartouche, a portrait bust in shallow relief, facing three-quarters left. To the right of the ornamental frame a woman leaning forward to a child placed above the cartouche. Diam., $3\frac{5}{8}$ in. This design was abandoned in favour of that developed from (c) and (d) below.

(b) Sketch design for the reverse of the above. A woman standing between two shields, a figure on either side whispering in her ear. Diam., 3 in.

(c) A circular medallion portrait, facing three-quarters left; smaller and more compact than (a), and in bolder relief. Diam., $1\frac{1}{4}$ in.

(d) An oblong plaque in which is set a circular medallion. The centre of the medallion is a blank boss flanked by two figures, each leaning towards the other over the top of the boss. H., $4\frac{3}{4}$ in., W., 6 in., Diam., of medallion, 3 in.

(e) The portrait (c) and the medallion (d) combined to form a finished obverse. Lead (?), with some details pierced. Diam., $3\frac{1}{8}$ in.

(f) The final version of the obverse. The head set on a scroll cartouche within a circumscription reading: *ST BARTHOLOMEWSHOSPITALWILLIAMLAWRENCE 1783-1867*. On the reverse, the design (g) below. Bronze. Diam., $2\frac{3}{16}$ in.

(g) Finished design for the reverse. A simplification and reduction of (b). The central figure has now become a child, while the whispering figures have been given greater prominence in the design. Diam., $2\frac{1}{8}$ in.

(*St. Bartholomew's Hospital, London*)

25. DERIVATIVES of the Sir William Lawrence Medal. (See also the pendant, no. 70.)

(a) The medallion in no. 24 (d), cast in bronze, and with the reverse of

the design worked out. The central boss has been cut away to form a key-hole-shaped opening. Diam., 3 in.

(b) The rejected obverse (no. 24 (a)), with the head of a child replacing that of Lawrence. Diam., $3\frac{3}{4}$ in. (Birmingham)

26. THE STAMP OF THE O. W. PAPER ART CO. LIMITED. The following are all in bronzed plaster.

(a) Circular medallion; a ship on a stormy sea. Diam., $1\frac{7}{8}$ in.

(b) A similar design, but simpler. The sea calm, and in the exergue the word SPES. Diam., $2\frac{1}{8}$ in.

(c) An elaboration of (b). The word SPES omitted and the words O. W. PAPER ART CO. LIMITED arranged above the composition. Diam., $1\frac{7}{8}$ in.

(d) An alternative design. The legend as in (c), but the subject of the medallion is now an arabesque female figure developing into a symmetrical scroll ornament. Diam., $1\frac{7}{8}$ in. (Winchester)

27. PORTRAIT MEDAL, a man unknown. A bearded head, in profile to the left, within a scroll cartouche. Diam. of medal $1\frac{1}{8}$ in. Gilded plaster. (Birmingham)

28. ANOTHER, the head in profile to the right. Gilded plaster. Diam., $1\frac{7}{8}$ in. (Birmingham)

29. SKETCH DESIGN, possibly for the reverse of a medal. Gilded plaster. Diam., $1\frac{7}{8}$ in. This is based upon the corner ornament of the casket, no. 43. (Hull)

30. OCTAGONAL PLAQUE, with a decorative frame for a medallion or plaque. Gilded plaster. H., $2\frac{3}{4}$ in. (Winchester)

MODELS AND DESIGNS FOR GOLDSMITHS' WORK AND JEWELLERY

Nos. 31-91

GOLDSMITHS' WORK, NOS. 31-47

31. FAME. A winged woman, in flowing drapery. Bronzed plaster. H., $17\frac{1}{2}$ in. The artist is represented holding a cast of this figure in the bust by

Albert Toft which stood at the entrance to the Exhibition. A version in silver is said to be in the Royal Collection, but whether this refers to a version of the present statuette or to a wingless figure poised above an epergne (illustrated by Spielmann, *British Sculpture and Sculptors of To-day*, 1901, p. 81) is not clear. Gilbert returned frequently to the theme of 'Fame' and 'Victory'. A bronze 'Victory' is in the Victoria and Albert Museum (1050-1905; illus. *Studio*, xlviii, p. 115); another was exhibited at the Royal Academy in 1890 (no. 2069), and two others were exhibited at the Fine Art Society, London, 1935 (nos. 4 and 17). It seems probable that the first use of the theme by Gilbert was in the statuette placed in the left hand of the model of the Winchester statue of Queen Victoria.

PLATE XII.

(Hull)

32. MAYORAL CHAIN, of Preston, Lancashire. A sketch model in thick foil, set with glass pastes and gilded; some details added in wax and plasticine. The finished chain, executed in silver and enamels (MacAllister, pl. xiii) was exhibited at the Royal Academy in 1892 (no. 1999). A model, presumably this one, had already been exhibited at the Academy in 1888 (no. 1985).

(Preston)

33. STATUETTE. A male figure clad 'cap-à-pie' in fluted armour of Renaissance inspiration. Bronze. H., $2\frac{9}{16}$ in. A model for the figure in silver and enamel which surmounts the handle of a seal, the property of Evelyn, Countess de Vesci (MacAllister, pl. 29).

(Montreal)

34. ST. GEORGE AND THE DRAGON. Two equestrian groups, differing in treatment. Although the merest sketches, these two versions of St. George and the Dragon rank high among Gilbert's work. It has not been possible to discover with certainty the purpose for which the sketches were prepared, but it is probable that they were developed in the more elaborate group surmounting the silver rose-water ewer exhibited with its dish at the Royal Academy in 1897 (no. 2090) and presented to the Duke of York, later King George V, by the officers of the Brigade of Guards (MacAllister, pl. 31).

(a) Plaster. H., $7\frac{1}{8}$ in.

(Sheffield)

(b) Wax, upon a wooden base. H., $7\frac{1}{8}$ in. (Victoria and Albert Museum)

PLATES XIII and XIV.

35. COCK ON A SKULL. Probably designed to ornament the cover of a cup. The cock, in wax, upon a framework of wire and split cane, stands upon a hemisphere of turned wood. H., 9 in. The design is directly derived from an engraving by Albrecht Dürer. It is not certain at what date this model was prepared, but Gilbert is shown holding the piece in a portrait by F. P. Paulus, painted in 1909.

PLATE XV.

(Leeds)

36. NYMPH AND TWO CUPIDS. A nymph leaning forward to part a thicket. Behind her two cupids, one of whom has fallen. The group is in wax, the vegetable forms of the thicket being modelled upon an armature of twisted split cane on plaster base. H., 6½ in. Probably, like the preceding, designed to ornament the cover of a cup.

PLATE XVI.

(Victoria and Albert Museum)

37. SHIP IN FULL SAIL. Upon a hexagonal moulded base, a two-masted ship of sixteenth-century character is carried upon the shoulders of four nymphs who, hand in hand and back to back, sustain it amid the swirling waves. Plaster. H., 5½ in. A design, as indicated by a more detailed version in the collection of Mr. Sigismund Goetze, for a finial.

(Nottingham)

38. AN ELEPHANT, fully caparisoned and carrying a howdah. The elephant in wax, upon a moulded lobate base in plaster. H., 3¾ in. Possibly a sketch for a chess-piece.

(Nottingham)

39. MAN AND MERMAID. Wax, plaster, and sheet lead. H., 9¼ in. On a circular plaster base, decorated with waves from which rise the heads of four sea-nymphs. The theme of the base, somewhat modified and reduced, is employed in the cover of the box, no. 41. It is possible that the group is to be connected with two figures forming part of the decoration of the St. Michael on the tomb of the Duke of Clarence.

PLATE XVII.

(Victoria and Albert Museum)

40. SALT-CELLAR. A circular, pedestal-shaped receptacle ornamented about its middle with eight nymphs, their hands linked, floating upon the water. Diam., 8½ in., H., 5 in. Bronzed plaster. A more finished model of a section of this object, in the possession of Mr. Sigismund Goetze, shows

the moulded base replaced by a plateau of swirling water, and the plain lip developed into a vertical band of ornament. The design as thus extended gains greatly in consistency and effect.

PLATE XVIII.

(Victoria and Albert Museum)

41. LOBATE BOX AND COVER, of quatrefoil shape, with four mask feet. Bronzed plaster. H., 4 in. The cover of this box is in part a reduction and modification of the base of the group, no. 45. (Perth)
42. ANOTHER, the body somewhat deeper. H., 3 in.
 (a) Bronzed plaster. (Perth)
 (b) Bronze. The box and cover are cast in one piece and centrally pierced. (Hull)
43. CASKET. Of elaborately moulded octagonal form, upon a spreading foot. The foot, the low stem above it, the body of the casket, and the top of the cover are each ornamented with a design in relief; those upon the foot and stem are merely indicated.
 (b)-(e) Four detachable ornamental details in process of development. Plaster.
 (f) An ornament related to (b)-(e) but indicating a modified intention. Painted plaster. (Hull)
44. SKETCH for a quatrefoil motive composed about the figure of a water-nymph. Gilded plaster. H., $3\frac{1}{2}$ in. (Hull)
45. FINIAL. On one face, a subject possibly intended to represent Cupid leaving Psyche; on the other, possibly the Metamorphosis of Daphne. H., $4\frac{1}{4}$ in. Gilded plaster. (Hull)
46. DETAILS. Two sketches for the upper parts of a pair of pilasters. On each, beneath the capital, is a seated figure in a niche. Plaster. H., $3\frac{3}{4}$ in. (Hull)
47. CUPID AND TWO MERMAIDS. A group in which the swirling upward curves of the Mermaid figures are happily contrasted with the clean vertical of the little Cupid. Plaster. H., $5\frac{1}{4}$ in. The Cupid is derived from

the statuette, no. 22. The group is seemingly a later work and betrays something of the same rococo taste as the statuettes, nos. 14 (*b* and *c*), upon the Alexandra Memorial.

PLATE XIX.

(*Birmingham*)

SPOONS, Nos. 48-57

The artist sketched out a number of models for decorative spoons in the Renaissance manner. In each of the following examples a short-stemmed ornamental spoon of lacquered and painted wood forms the bowl and stem, above which Gilbert has developed his delicately involved fancies of arabesque and figure. Some of the bowls and stems are encased in the heavy foil wrappers from packets of tobacco; the tops are, except in one instance, modelled in wax upon foundations of wire and split cane.

These spoons should not be judged from any utilitarian viewpoint. They are lyrical compositions as impractical for daily use as, let us say, a musical 'berceuse'.

48. EUROPA AND THE BULL. An arabesque treatment of a girl astride the shoulders of a bull. H., 9¼ in.

PLATE XX.

(*Victoria and Albert Museum*)

49. ANOTHER. The stem developed upwards into the neck and head of a draconic creature which curves forward and downward over a winged but armless male figure. H., 8¾ in.

PLATE XX.

(*Victoria and Albert Museum*)

50. ANOTHER. A woman between two scroll arabesques. H., 9¼ in. The same motive has been used in the design for a pendant, no. 75.

PLATE XX.

(*Victoria and Albert Museum*)

51. ANOTHER. A naked man, his body thrust back against a rock, engaged in combat with a dragon coiling up from the stem of the spoon. H., 8¾ in.

PLATE XX.

(*Victoria and Albert Museum*)

52. ANOTHER: DANCING APOLLO, with a lyre in his left hand. H., 9¼ in.

PLATE XX.

(*Victoria and Albert Museum*)

53. ANOTHER. A woman seated amid the branches of a thicket; a wind-blown drapery behind her head. H., 9 in.

PLATE XXI.

(Sheffield)

54. ANOTHER. An arabesque, perhaps based upon the idea of a Venus Anadyomene. A woman rising from below with outcurved arms; on either side of her naked body a drapery (?) which curves forward over her shoulder. The figure cast in lead; the stem and bowl encased in lead foil developed above to form the draperies. H., 8 in.

PLATE XXI.

(Sheffield)

55. ANOTHER. The stem developed upwards into an elaborate arabesque of foliage which is enclosed on either side by an arc formed by a woman with one arm outstretched above her head. The body is silvered, the top is of gilded plaster. H., 8½ in.

PLATE XXI.

(Birmingham)

56. ANOTHER. Beneath what is, perhaps, a broken spear, a crouching woman is embraced by a child. H., 8 in.

PLATE XXI.

(Birmingham)

57. ANOTHER. A seated woman holding with both hands a child standing upon her right thigh. H., 8¾ in.

PLATE XXI.

(Birmingham)

KEYS, Nos. 58-64

58. Within a bow of rococo scrolls is a group of two figures, Cupid whispering to a seated girl.

(a) Sketch in plaster for the central group.

(b) The central group within its frame of scrolls. A solid cast in plaster, bronzed.

(c) Similar to (b), but with the central group detached and in the round. Plaster.

(d) Another, similar to (c), attached to a metal key. Gilded plaster. H., 6¾ in.

PLATE XXII.

((a), (b), and (c), Leeds; (d), Birmingham)

59. KEY-BOW. A composition of rococo scrolls.

(a) Cast solid, in bronzed plaster.

(b) Another cast, with the bow pierced. Bronzed plaster. (Leeds)

60. KEY-BOW. Within a frame of scrollwork, a male figure supporting a flat tablet. Bronzed plaster. H., $4\frac{1}{2}$ in.

PLATE XXII.

(Birmingham)

61. KEY-BOW. Somewhat similar in arrangement to the pendent jewel, no. 72. A wax model in the round, set in a metal loop and mounted on part of a wooden wire-spool. H., $5\frac{1}{2}$ in. (Sheffield)

62. KEY-BOW, or finial. The central subject is possibly an Allegory of Love. A man and a woman, back to back, are bound to an altar-like structure, below which is a Cupid. Bronzed plaster. H., $2\frac{1}{4}$ in. (Leeds)

63. KEY-BOW, or top of a pin. A knot of foliage. Wax, mounted on a pierced zinc plate. H. of plate, $4\frac{1}{2}$ in. (Leeds)

64. KEY-BOW (?). A finial of complicated design mounted on a wooden wire-spool. H., $4\frac{1}{4}$ in. The design appears to represent a child above whose head two leaning women form an arch. It is carried out in wax upon an armature of stiff wire symmetrically twisted in the manner of one of the wire jewels described later in the catalogue (see nos. 92-109). (Leeds)

DESIGNS AND SKETCHES FOR JEWELLERY, NOS. 65-91

PENDENT JEWELS, NOS. 65-78

65. CRUCIFIX. The arms of the cross are designed as flowing foliage, one arm pointing upwards and the other down, in the manner of the swept quillons of a Renaissance sword-hilt, for which this is a design (see note on 9 (c), above). Tinted plaster. H., $4\frac{1}{4}$ in. (Birmingham)

66. CRUCIFIX. About the arms of the cross and the figure of Christ flutters a glory of cherubim, enveloping and sustaining. The cross is of normal type, but the grouping of the cherubim suggests the same upward and downward sweep of the arms as in the preceding examples.

(a) Plaster.

(b) Bronzed plaster. H., $5\frac{1}{4}$ in.

((a) Nottingham; (b) Sheffield)

67. THE DEAD CHRIST sustained by two angels.

(a) Adapted from no. 66. The beating wings and trailing draperies of the angels are so disposed as to suggest the form of a cross. Plaster. H., $4\frac{7}{8}$ in.

(b) The same as (a) but adapted to use as an oval pendent jewel by the elimination of the wings and draperies. Plaster. H., $2\frac{3}{8}$ in.

((a) *Perth*; (b) *Montreal*)

68. PENDANT. Adapted from no. 67 (b), but the detail modified to a secular significance. Bronzed plaster. H., $2\frac{3}{8}$ in. (*Leeds*)

69. PENDANT. Lozenge-shaped. In the centre a nude woman, apparently winged. On either side, in the lower part, a seated woman turned inwards and leaning upon her hand. Gilded plaster. H., $4\frac{1}{4}$ in.

PLATE XXII.

(*Birmingham*)

70. PENDANT. Containing in the centre a medallion portrait of Sir William Lawrence (no. 29 (b)). In the implications of the quasi-architectural scrollwork amid which the medallion is set are three human figures, one of them a man. Gilded plaster. H., $4\frac{3}{4}$ in. (*Birmingham*)

71. PENDANT. An arabesque escutcheon, flanked by two headless monsters; in the centre, a niche, apparently intended to contain a figure or bust. Bronzed plaster. H., 3 in. (*Leeds*)

72. PENDANT. An elaborate arabesque composition about a child supported by two arabesque figures.

(a) The wax model, in the round. Enclosed in a metal loop.

(b) A solid cast, in plaster.

(c) Another, in the block. Plaster.

The design is similar to that of the Key-bow, no. 61.

((a) *Cardiff*; (b) *Leeds*; (c) *Montreal*)

73. PENDANT. A man, woman, and a child. Wax. Contained in a glazed mahogany show-case with fifteen other objects; see note on nos. 80-91, on p. 31. (*Cardiff*)

74. PENDANT. A terminal figure within an oval panel of arabesque ornament, a drop below. Wax, on wire. See note on no. 73. (*Cardiff*)

75. PENDANT. A standing figure embracing beneath each arm a winged youth, whose body terminates below in foliage. Wax. An elaboration of the design used for the top of the spoon, no. 50. Wax. See note on no. 73.
(Cardiff)

76. PENDANT. A human figure upright against a background of elaborately suggested arabesque. A first and tentative essay. Wax, laid on glass. The glass plate, H., $4\frac{1}{8}$ in.
(Montreal)

77. PENDANT. Of baroque form and architectural design. In the upper part is a niche containing a miniature bust of Queen Victoria, and flanked by caryatids. Bronzed plaster. H., $3\frac{3}{4}$ in.
(Winchester)

78. PENDANT. The central feature of the design is the miniature statuette, no. 6 (a). The left arm has been removed, and has been suggested in a fresh position.

(a) Sketch. Bronzed plaster.

(b) More finished version. Bronzed plaster. H., $2\frac{1}{8}$ in. (Winchester)

WAX MODELS FOR VARIOUS JEWELS, NOS. 80-91

The following twelve objects, together with nos. 72 (a) and 73-75, are contained in the mahogany case in which they were kept by Sir Alfred Gilbert. They are all models for small articles of jewellery and are instructive as showing clearly how the artist evolved many of his designs. One or two of them are roughly shaped pieces of wax, stabbed here and there, apparently at random, to provide a semblance of relief. It seems that when the artist had thus formed what was to him a suggestive pattern he proceeded to the gradual development of his thought and to the elaboration of human and other forms suggested to him by the chance distribution of light and shade. This process of evolving a design from an entirely fortuitous form is perhaps akin to that by which da Vinci recommended that the fresco painter should proceed from images suggested to his fancy by the damp-stains upon walls.
(Nos. 80-91 are all now in Cardiff.)

80. A faun amid foliage. Red wax.

81. A knot of ornament. Reddish wax applied to a square wooden bar.

82. Another. Blackened wax.
83. Another. Red wax.
84. Another; circular. Dark brown wax, laid on card.
85. A circular model. The centre designed as a man and a woman embracing over an altar. Plasticine laid on the circular lid of a tobacco or cigarette tin.
86. Upright. The middle modelled with a standing figure.
87. Frieze. Figures and foliage. A small sketch in plasticine, mounted on a block of wood.
88. Sketch. A preliminary indication in wax, laid on a sheet of metal.
89. Medallion. Upright rectangle enclosing a portrait bust of a lady which is set within a circular opening. Red and green wax; the details pierced.
90. Frame. Of similar general character to that surrounding the bust in the preceding item. Red wax.
91. Medallion. A seated figure; sketch in wax, mounted on one end of a wooden wire-spool.

JEWELLERY IN TWISTED WIRE AND FOIL

Nos. 92-109

In his last years the ingenuity of the artist found a measure of satisfaction in the making of an infinity of small articles of jewellery in iron and brass wire and in ribbons of thick metal foil. The elaborate involutions of the material are perhaps most effective in those examples in which Gilbert has left the soft iron wire ungilded and has burnished the salient parts of the work. The artist exhibited specimens of the type at the Royal Academy in 1933 (no. 1636) and 1934 (no. 1512); others are in the Victoria and Albert Museum.

Unless otherwise stated, the following examples are symmetrical designs carried out in twisted wire and washed with gold paint. A number of the

designs for goldsmiths' work and jewellery have been modelled on armatures similar to the less elaborate of the following objects. In no. 64, above, the armature is extensively exposed at the back of the model.

(Nos. 92-109 are now in Sheffield.)

92. NECKLACE AND PENDANT. The links of the necklace based upon a musical clef sign; the pendant of open design and flat relief, is based upon a similar motive.
93. NECKLACE AND PENDANT. Similar in character to no. 92, but differing in design.
94. NECKLACE AND PENDANT. The necklace is ornamented with shoulder knots, and expands in front into a symmetrical feature set with a small gem upon an escutcheon. The pendant is in the form of a circular jewel and is set with three gems to frame a small portrait-bust modelled in the round. The pendant is executed in wire with details in plaster.
95. FOUR PENDANTS. Asymmetrical; in twisted ribbon foil.
96. PENDANT. Twisted ribbon foil.
97. PENDANT. Spirally twisted ribbon foil.
98. PENDANT. Heart-shaped, with voided centre; in twisted ribbon foil.
99. PENDANT. Set with a cabochon of green quartz (?).
100. PENDANT.
101. PENDANT. Oval; the central motive based upon a quatrefoil.
102. PENDANT.
103. PENDANT. Of symmetrical outline, but asymmetrical detail.
104. PENDANT. Of similar type; set with a gem in imitation of lapis-lazuli.
105. PENDANT. Asymmetrical; in finer wire than most.

106. PENDANT. Of open design.
107. TWO BRACELETS.
108. SIX FINGER-RINGS. Four of them in ungilded soft iron wire.
109. FINGER-RING. In twisted ribbon foil.

SKETCHES AND DESIGNS FOR JEWELLERY, ETC.,
IN INK AND PENCIL

Nos. 110-120

Many of the following sketches and designs are based upon 'Ghosts', made by folding the wet drawings to obtain a symmetrical pattern. Unless otherwise stated they are in ink. All appear to date from after the artist's return to England.

110. Seven sketches for pendants; on one of them is written 'Good Luck'.
111. Eight sketches for pendants; mostly based on the musical clef sign.
112. Sketch for a panel, inscribed, 'Sunday, 14th Oct., 1928, Maubyns, Little Easton, Dunmow, Essex'. Ghost.
113. Sketch for a pendant. Ghost.
114. Two sketches for details of the Alexandra Memorial.
115. Sketch for a chain and pendant. The links of the chain composed of the letters 'McA', in monogram, possibly for MacAllister. Pencil. This drawing is not by Gilbert.
116. Three sketches for pendants; inscribed, 'Sunday, 17th Oct., 1925'. Ghosts.
117. Seven pendants. Ghosts.
118. Sketch for a detail of the Alexandra Memorial; ghost. Two other sketches for decorative details.

119. Nine sketches mounted on one sheet. Decorative lamps and posts. Sketch designs for the lamps forming part of the Queen Alexandra Memorial. Ghosts.

PLATE XXIII.

120. Sketch for a statuette of 'Atalanta', executed according to a note by George Gilbert, inscribed at the back, March 15, 1931.

PLATE XXIII.

121. A case containing various tools used by the late Sir Alfred Gilbert, R.A.

Lent by ALBERT TOFT, ESQ.



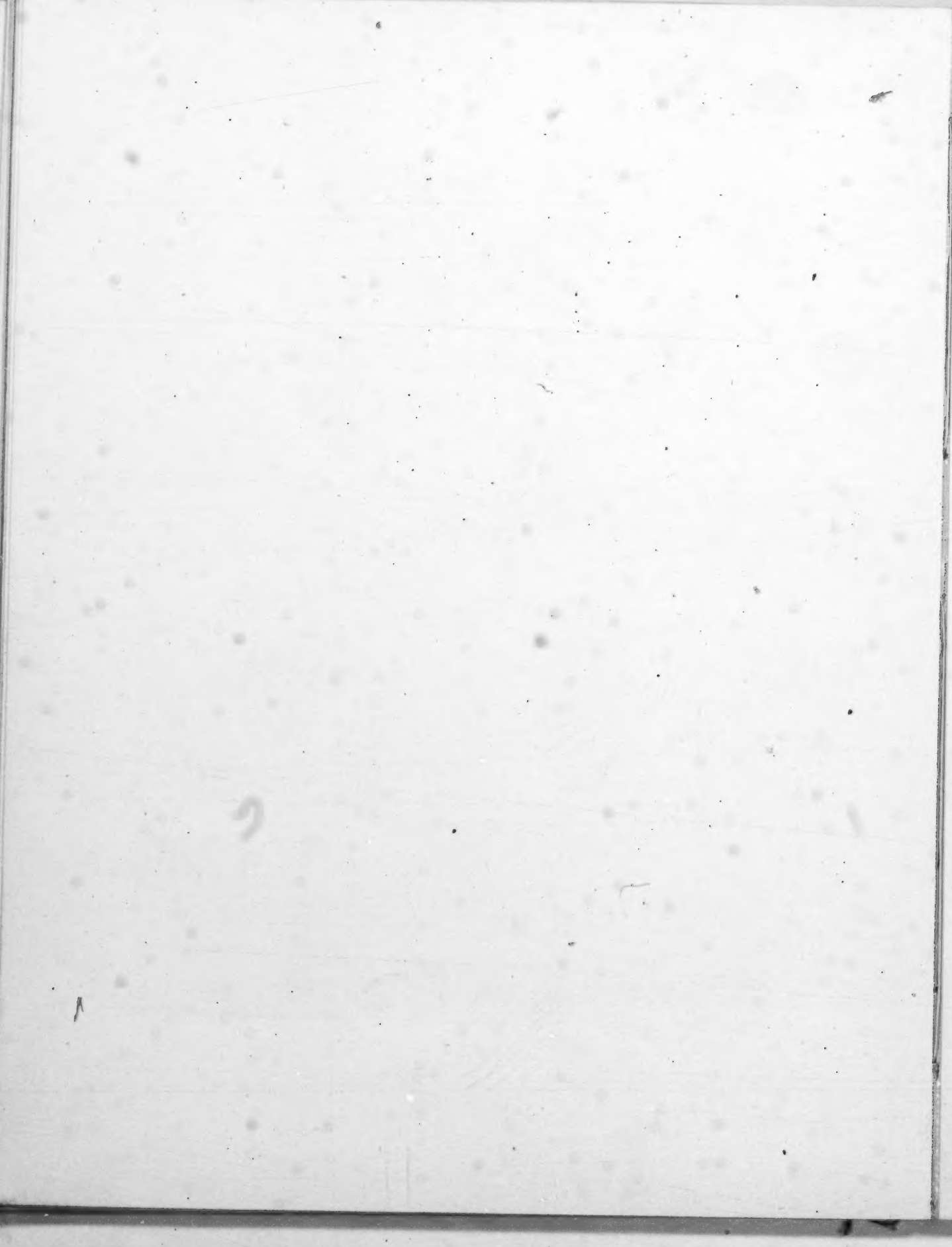
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NO. 2



NO. 3





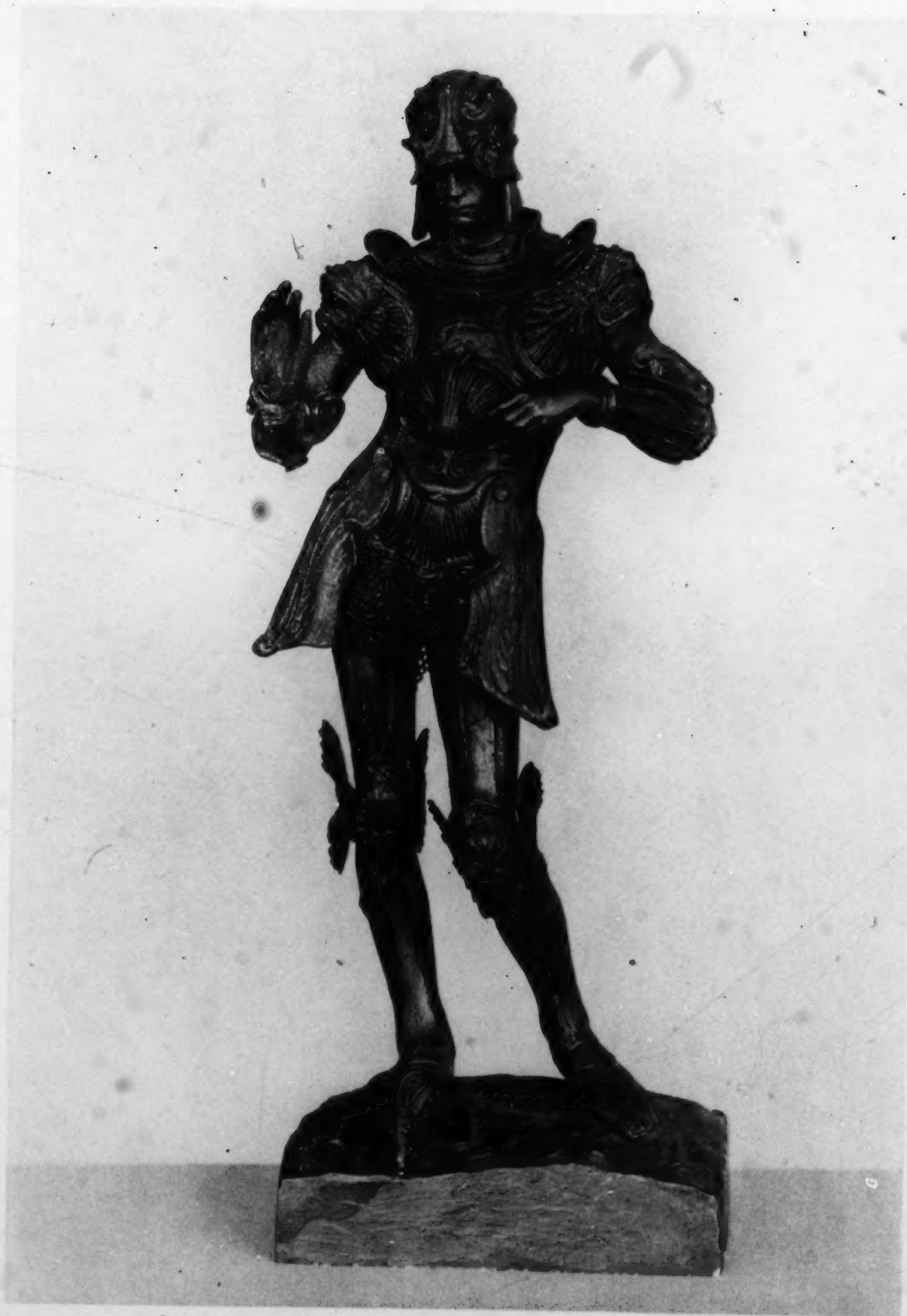
NO. 7 (b-c)



NO. 8



NO. 9 (a)



NO. 9 (b)



NO. 10



NO. 12



NO. 13 (a)

NO. 19

NO. 18

NO. 13 (d)

NO. 13 (b)



NO. 14 (b-c)



NO. 31



NO. 34 (a)



NO. 34 (b)



NO. 35



NO. 36



NO. 39



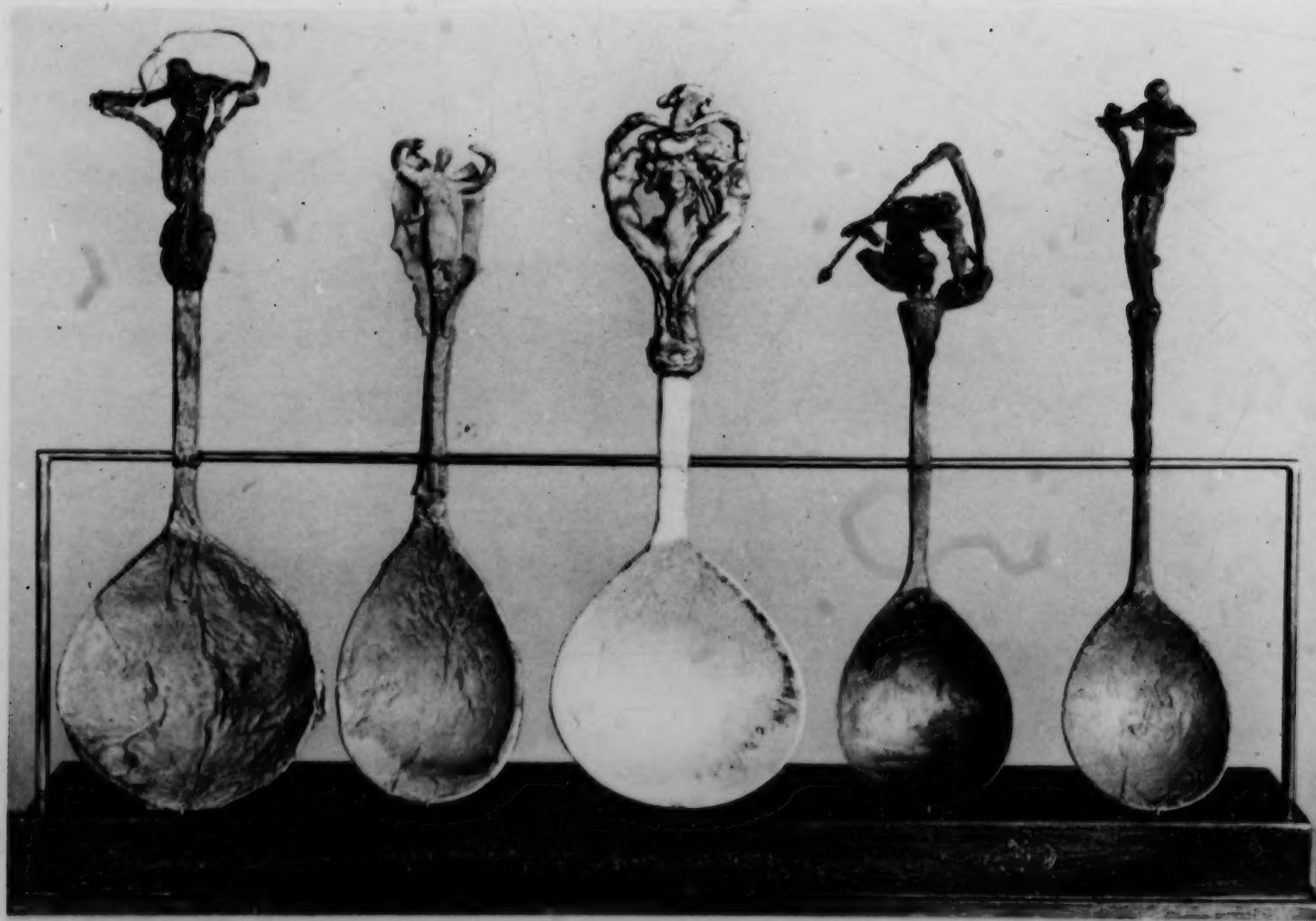
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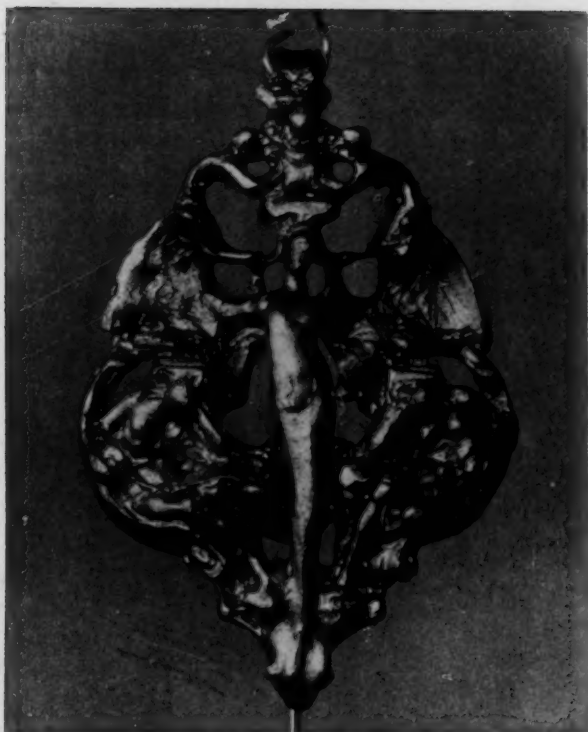
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NOS. 48-52



NOS. 53-7



NO. 69

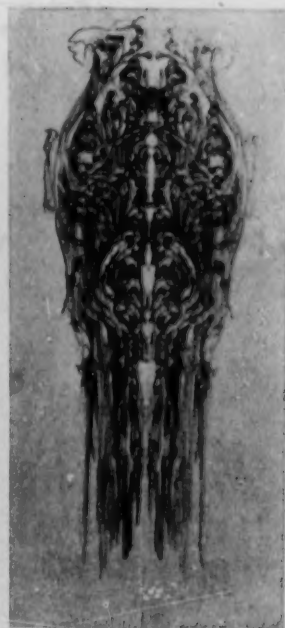
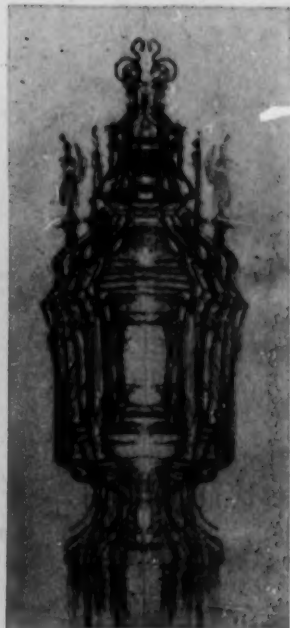


NO. 58 (d)

NO. 60



NO. 120



NO. 119